

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF WOODWORK

THE PANELLED ROOMS

I. THE BROMLEY ROOM

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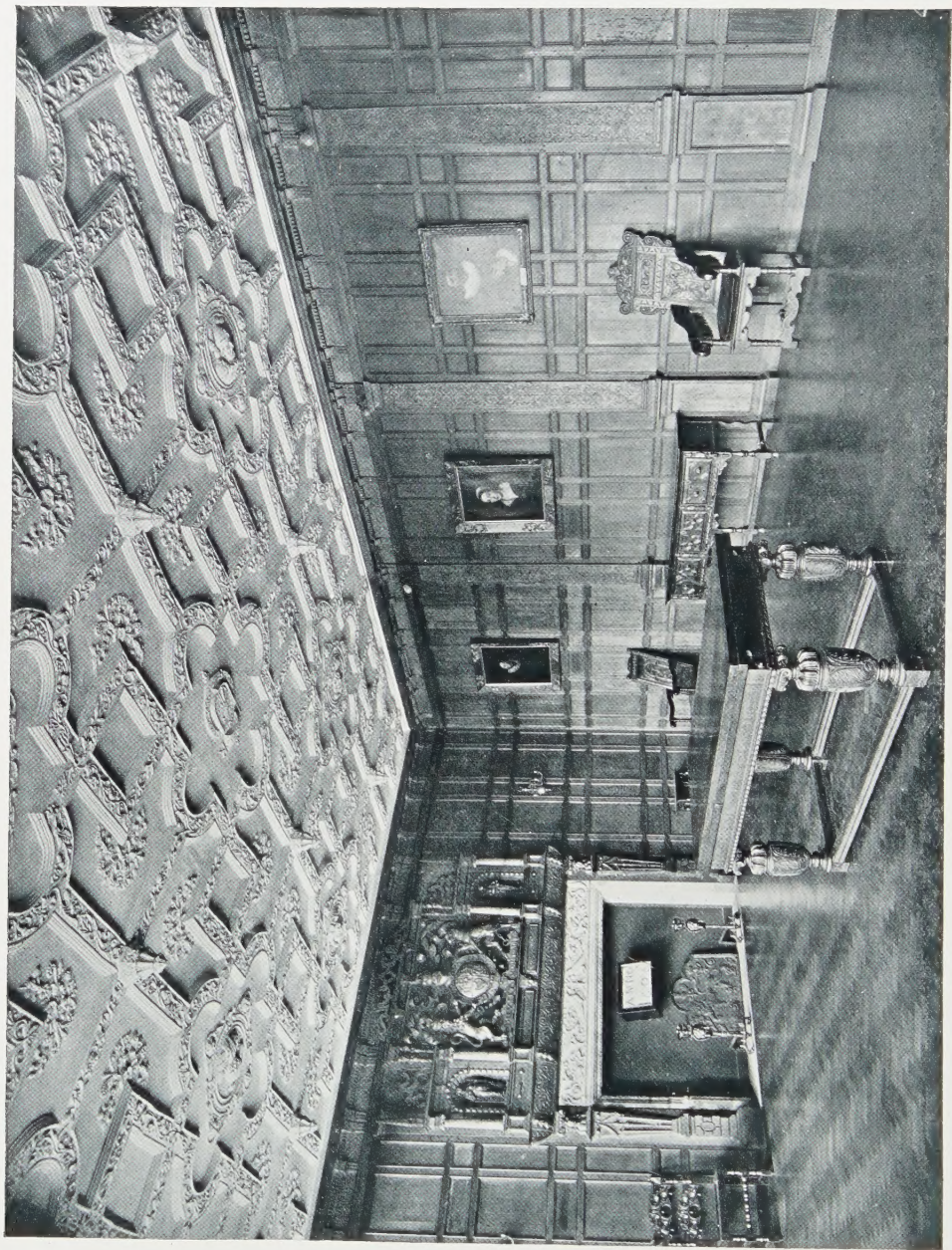


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Frontispiece.]

General View of the Bromley Room


VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF WOODWORK

THE PANELLED ROOMS

I. THE BROMLEY ROOM

LONDON: PRINTED UNDER THE AUTHORITY
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INTRODUCTORY NOTE—FIRST EDITION.

THE panelled room, from the so-called "Old Palace" at Bromley-by-Bow, was purchased for the Museum from the School Board for London in 1894. Certain details of ornament were presented by the Committee for the Survey of the Memorials of Greater London. In 1895 Mr. J. Binns gave the stone with the date of the building, and in 1901 Miss A. Papineau the figures of Peace and Plenty with their accompanying pinnacles, thus completing the overmantel.

The room is now placed in Gallery No. 54 on the ground floor of the west wing of the Museum (No. 248-1894).

The following history of it has been compiled and the description made by Mr. H. Clifford Smith, M.A., F.S.A., Assistant-Keeper in the Department of Woodwork. For the historical portion, the leading authorities have been the valuable monograph by Mr. Ernest Godman, and Mr. C. R. Ashbee's history of the House, with a Bibliography, both produced under the auspices of the Committee of the London County Council for the Survey of the Memorials of Greater London; and the assistance derived from these and other sources set forth in the Bibliography is fully acknowledged. The Earl of Crawford and Balcarres has been so kind as to have the photograph of a part of the ceiling at Balcarres House, Fife (page 17), especially prepared for this purpose. The measured drawings, which, it is hoped, will add to the practical utility of the present publication, have been made by Mr. A. E. Bullock, A.R.I.B.A.

I have read through the proof-sheets.

EDWARD F. STRANGE,

Keeper of Woodwork.

NOTE TO THE SECOND EDITION.

THE text of the First Edition has been revised and such corrections and additions made as have been found to be necessary. Measured drawings of sections of the panel mouldings, and a ground-floor plan of the room, by Mr. W. A. Sherrington, have been added.

E. F. S.

March 1922.

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LIST OF ILLUSTRATIONS.

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„ III.—Measured drawing of the End Wall facing the Chimney-piece.

„ IV.—Pilaster and Frieze and detail of Pilaster.

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„ XIII.—Measured drawing of the Ceiling.

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„ XVI.—Detail of Ceiling at Balcarres House and detail of the Bromley Ceiling.

„ XVII.—Details of Plaster-work.

In the text, p. 10—Plan of the Room.

THE PANELLED ROOM FROM THE "OLD PALACE" OF BROMLEY-BY-BOW, MIDDLESEX.

HISTORY OF THE "OLD PALACE."

THE room described below was removed from a house which formerly stood in St. Leonard Street, Bromley-by-Bow, and was locally known as the "Old Palace." It was erected in 1606, and a stone with that date, in figures incised and run with lead, was set on the face of one of the chimney-stacks. It has been suggested that the building and its ornamental details may have been the work of the famous architect, John Thorpe (worked c. 1570-1610). The house was designed on a rectangular plan with corner towers on the principal front; the internal planning and arrangement of the rooms being very similar to that adopted in many of the plans in the book of sketches, ascribed to Thorpe, in the Soane Museum. He is reputed to have designed the neighbouring Charlton House, near Greenwich, built about 1612, on rather a larger scale, which has several points of resemblance to the Palace and is still perfect.*

The Old Palace is connected by tradition with the name of King James I.† The king is believed, in the early years of his reign, to have founded a settlement in the parish of persons chiefly of Scottish nationality, and it has been conjectured that at the same time he built the house as a residence or hunting lodge for himself. His arms, mottoes, crest, and initials, figure prominently in the room now in the Museum. The Manor of Bromley was in the possession of the Crown about the time of the erection of the building, and among the Domestic Papers of 1617

* Tipping. *English Homes of the Early Renaissance*, p. 393.

† A history of the Old Palace is given in the *Survey of Bromley-by-Bow*, pp. 30-39.

in the Record Office is a grant from the King of lands and tenements in Bromley, which, though the Old Palace is not particularly mentioned, probably includes it.

The grant is addressed to the King by the Council, and certifies that the petition of Sir Arthur Ingram for lands in the Manor of Bromley, in exchange for others surrendered, and for money, is fitting, as he offers the full value of the lands (*Calendar of State Papers, Domestic, James I*, Vol. XC, No. 129. Quoted in full in the *Survey of Bromley-by-Bow*, p. 36).

It is true that there is no mention of the house in the accounts of Andrew Kerwyn, who was appointed paymaster of the King's works on August 20, 1604,* and is last alluded to in the State Papers on June 16, 1610 (*Calendar of State Papers, Domestic, James I*, Vols. XI to LV). But the house may have been begun for another person and only finished for the King without ever having come directly under Kerwyn's supervision.

Ford, an historian of Bow in 1853, refers to the house in the following manner :—

Great James the First—that sapient King
Whose praises I delight to sing—

Ironically, I mean;

For he was treacherous, mean, and base,
And, seeking High and Mighty place,
Forsook his Mother Queen.

But let him have been what he may,
He lived at Bromley in his day—

His hunting seat remains;
And some apartments there you'll find,
Most rich examples of their kind,
Will pay you for your pains.

Outside there's nothing now to show,
The house was built so long ago,

But inside you will see
The pendant ceiling, panell'd wall,
Rich chimnies, Royal arms and all
Just as it used to be.

Then all was country around,
The Forest near, then open ground,
With Stebonheath close by.

And hunting was the favourite sport
Of James the First and all his court
To make the hours fly.

The house was altered and partly refitted in the reign of Charles II, and again more extensively about the year 1750, when it was converted into two dwellings, probably for city merchants, many of whom lived in the parish at the time. The twenty-four rooms of the house† contained, in addition to the "State Room,"

* Public Record Office. *Pipe Office. Declared Accounts, Works and Buildings*, 1605-6, 1606-7.

† These are described in *The Old Palace of Bromley-by-Bow*, by E. Godman.

a quantity of interesting panelling, chimney-pieces, ceilings, and other fitments dating from all three periods. For about a century, after being divided, the house was occupied as a boarding school, and was known as Palace House School. From 1874 until its destruction, part of the building was used as a club and part finally as a lodging house, the remainder being occupied by a firm of colour-workers, who used the "State Room" as a store.

In 1893 the property was acquired by the School Board for London* for the purpose of erecting a school. As a result of strong expression of public opinion, the Board repurchased the mantelpiece of the "State Room," which had been sold with the rest of the house to a firm of house-breakers, and afterwards transferred their purchase to this Museum, for which the panelling and ceiling, a stone chimney-piece from an adjoining room and an archway from the hall (*see* p. 15 below), had already been acquired. A few plaster details from other rooms, parts of the original oak mullioned windows, and some painted panels, were afterwards presented (in 1900) by the Committee for the Survey of the Memorials of Greater London, who were influential in securing the panelled room for the Museum.

It should be remarked in conclusion that the theory of the connection of this house with King James I has been challenged; but the evidence set forth above is generally considered to establish at least a reasonable probability of its accuracy.

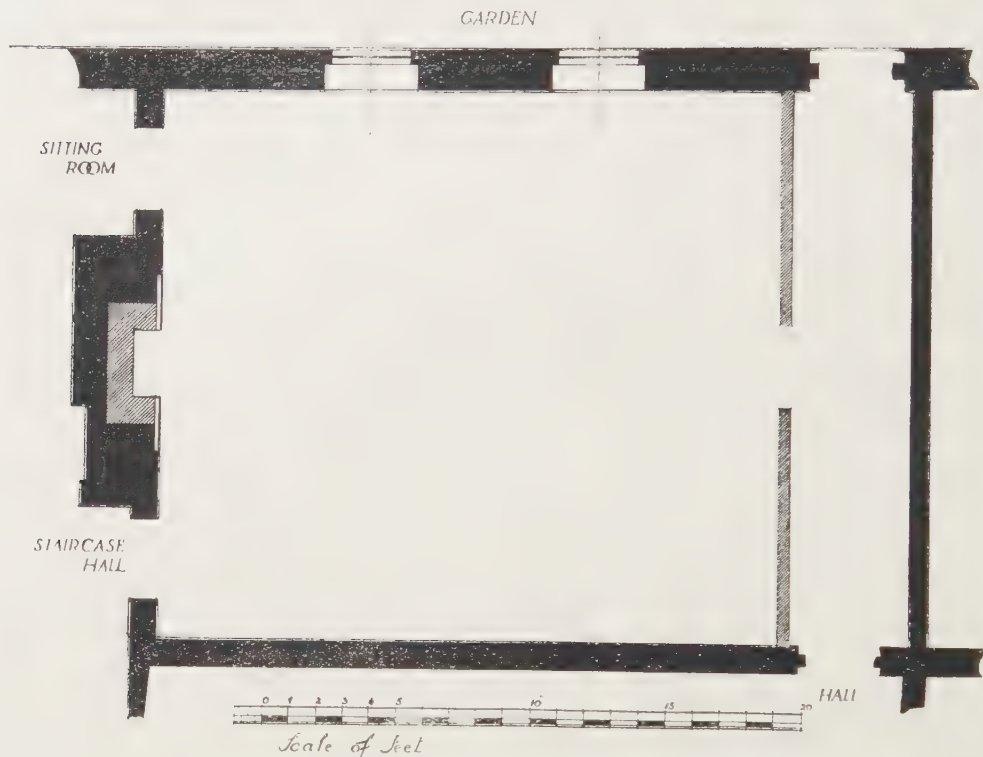
DESCRIPTION OF THE "STATE ROOM."

AT the time of demolition, the "State Room," which was situated on the ground floor at the back of the house, was fitted with a partition, two pinewood doorways, one on either side of the fireplace,† three sash-windows, and an inner marble mantel-piece; but these details, which were added in the

* *See* Annual Report of the Society for the Protection of Ancient Buildings, 1894, p. 20.

† For an illustration of these, *see* *Vanishing London*, by R. Paul, Plate XL.

18th century, did not come into possession of the Museum when the room itself was transferred.



Original Plan of the Room.

As set up for exhibition in the Museum, the panelling of the room has been slightly re-arranged and parts have been renewed. It now covers only three sides of the room, that on the fourth side which remained between the later sash-windows being utilized to fill the space occupied by the pinewood doorways. The measurements of the room are as follows :—

Height, 12 ft. 3 in. Length, 28 ft. Width, 20 ft. 6 in.

THE PANELLING.

THE panelling consists of a scheme of plain panels of different sizes, formed of rows of upright panels measuring alternately

22 by 16 in. and 22 by 6 in., separated by vertical panels alternately 16 by 6 in. and 6 in. square. Much of the general effect is here produced by the grouping of the different panels—a plan which appears to have been otherwise comparatively seldom adopted for wainscoting.* The transverse and horizontal rails or styles, which form the framework of the panelling, $3\frac{3}{4}$ in. in width, have a reserve moulding about one inch wide worked in the solid. These mouldings, unlike the earlier examples, are raised slightly from the surface of the rails, and, it should be noted, are not chamfered away on the bottom of each panel as in earlier panelling, but are continued all round. [Plates I–III.]

The panelling is divided at intervals by six Doric pilasters with plain moulded bases, pedestals, and capitals, the shafts being decorated with a netted arrangement of interlacing straps, known as strap ornament, elaborately worked in low relief. [Plates IV and V.] At the ceiling level is a richly ornamented oak frieze with strapwork panels of similar relief but of different design, separated by brackets, with a dentil moulding above, the whole being surmounted by an ogee cornice. The brackets dividing the panels and supporting the cornice are formed each of a combination of triglyph and console. They occur over every style of the panelling and are repeated twice over the pilasters. [Plate VI.] A panelled arrangement of this character, divided into bays by pilasters, is typical of that adopted for the withdrawing room or great chamber of the manor house of the time, and may be further studied in the Museum in the Inlaid Room from Sizergh Castle and the panelling from the neighbourhood of Exeter, both dating from the latter years of the reign of Queen Elizabeth; while the interior of No. 17, Fleet Street, recently purchased and preserved by the London County Council, possesses pilasters and a frieze of very similar character to those in the

* A similar arrangement occurs in the Drawing Room at South Wraxall Manor House Wilts (Bankart, *The Art of the Plasterer*, Fig. 201), and in the Drawing Room at Stockton House, Wilts (Shaw, H., *Details of Elizabethan Architecture*, Plate 40).

‘ State Room.” This house, built about 1611, bears on the ceiling the arms of Henry, Prince of Wales.

THE CHIMNEY-PIECE.

THE chimney-piece, which is of very elaborate construction, exhibits a marked architectural character. [Plate VII.] It measures 11 ft. 10 in. in height, reaching almost to the ceiling, and is 9 ft. 6 in. in width. The fireplace has a stone lining with mouldings carved with acanthus and other ornament, and a stone frieze or lintel elaborately carved in high relief with birds and monsters amid floral scrollwork. [Plates X, XI and XII.]

THE OVERMANTEL.

THE oak overmantel has in the centre the royal arms of James I carved in very high relief. The shield is : Quarterly, 1st and 4th the arms of England and France quartered, 2nd Scotland, 3rd Ireland, encircled by the garter with the motto HONI : SOIT : QUI : MAL : Y : PENSE, and supported by the lion and unicorn with elaborate mantling. Below is a shaped label with the motto DIEU : ET MON : DROIT, and above the shield, a crowned helmet surmounted by a lion passant gardant. [Plates VIII and IX.] The arms rest on a ledge, supported by modillions, and having in the centre a bracket in the form of a grotesque mask with an oblong pane, of scrollwork on either side. On each side of the arms is a nichel carved and grooved inside and surrounded with nail-head ornament, containing figures of Peace and Plenty respectively, carved in elm and formerly gilded. Each is set in an architectural frame with base and entablature supported by carved and fluted columns. These are surmounted on the inner ends by tapering obelisks, resting on four balls, upon bases pierced with four round-headed arches. Ornament of this form, characteristic of the architecture of the period, and also of the wooden screens, notably those in

Croscombe Church, Somersetshire, and St. John's Church, Leeds, may further be compared with the triangular openwork finials on the covers of Jacobean standing cups known as steeple cups, which are peculiar to England. These pinnacles, together with the figures of Peace and Plenty, which had previously been taken from the room, were given to the Museum in 1901 by Miss A. Papineau, who lived in the Palace until 1869. They have now been restored to their original positions. On each of the inner ends of the entablatures is a pair of terminal figures of grotesque female form supporting a cornice carved with three consoles and forming a framework to the coat-of-arms. Rising above this is a curved pediment of open strapwork, and below, in the angles at either end and resting on the entablature, is a similar ornament of bracket shape.

The whole overmantel rests on a long shelf, of which the front, of quarter-round section, is carved with strapwork ornament and grotesques, and with four bosses in the form of terminal figures, male and female, one below the base of each of the columns. This is supported by oak pilasters or caryatides, one of which flanks the opening of the fireplace on either end. These, in conjunction with the mantel-shelf, form a framework to the stone lining; that on the left being surmounted by a small finely-carved male bust, and that on the right by a female; while the terminal-shaped shaft of each, carved with a festoon of drapery and split baluster ornament, rests on a pedestal in the form of masonry with a moulded base.

It is not improbable that the whole was once sumptuously picked out with gold and colour. This in course of time had gradually disappeared, and on the arrival of the panelling at the Museum, the surface was found to be thickly covered with successive coats of paint, the removal of which revealed the richness and quality of the carving. This chimney-piece altogether is perhaps one of the finest specimens known of the type, consisting essentially of a central panel containing a coat-of-arms, flanked on

either side by a niche. "In this example," says a recent writer, "everything is full of vigour: the Royal Coat of Arms, forming the central ornament, is bold and picturesque, whilst the niches on either side, containing the figures of Peace and Plenty, form a delightful contrast in their rich yet delicate treatment. The cornice on the mantel-shelf that heads the stone lining is covered with a graceful arabesque that, in its sharp and crisp excellence, suggests the technique found on silver plate of the last years of Elizabeth's reign; the stone frieze beneath is delightful in its originality, with the introduction of animal life and the cameo-like quality of the carving."* A good example of the same class, also from Middlesex, and formerly in Sir John Spencer's house at Canonbury, has now been set up in the hall of Castle Ashby, Northamptonshire.†

THE CEILING.

THE original plaster ceiling, which was transferred to the Museum with the panelling in 1894, is a work of great richness, and is planned on a pattern of intersecting squares, quatrefoils, and shaped panels, with eight enriched pendants hanging from the point of intersection of the strapwork ribs; the ribs being moulded with a trailing pattern of fruit and flowers. The centres of six of the quatrefoils are occupied by circular medallions surmounted by wreaths and winged cherubs' heads, and containing full-faced bearded busts representing three of the Nine Heroes or Worthies, inscribed: IOSUE.DUX; HECTOR.TRO; ALEXANDER; each head being repeated twice. [Plate XIII.] The remaining quatrefoil in the centre of the ceiling contains the shield of James I bearing the royal arms, as on the overmantel, but without the supporters, and surmounted with a crown on the side of which are the letters I. R. Each of the shaped panels contains a conventional floral pattern of sprigs, sprays, and fruit. [Plates XIV and XV.]

* *The Times*, October 20, 1911.

† Shuffrey, *The English Fireplace*, p. xxxii

The scheme of this ceiling follows a general plan frequent at the time. Examples are to be found on the ceiling,* now in the Museum, from the first floor room of Sir Paul Pindar's House, Bishopsgate, built only six years before the "Old Palace," and in two other houses still existing† in Middlesex—Somerset Lodge, Canonbury (1599), and The Vicarage, Tottenham (1620)‡; also at Knole, Bramshill, Hatfield, and in the Library at Windsor Castle.§ Of even more marked similarity are certain ceilings of the period in Scotland, having circular panels with heads of the heroes, some being those apparently cast from the same moulds—notable examples being those at Craigievar Castle, Aberdeenshire; Merchison Castle, Edinburgh; Glamis Castle, Forfarshire; and Balcarres House, Fife.|| This similarity, especially to that at Balcarres House, a photograph of part of which is reproduced on Plate XVI side by side with a photograph of the detail under notice, lends colour to the theory that Scottish craftsmen may actually have been employed in the building and decoration of the "Old Palace" itself.

THE ARCHWAY, CHIMNEY-PIECE AND ORNAMENTAL DETAILS.

THE archway referred to on page 9, which was purchased with the "State Room," is of the same date. It stood in the hall of the house, just outside the room. Its framework is of massive oak moulded on both sides and has ornamental stops in the form of vases at the bottom. The top has a semicircular arch supported on the inside on brackets, each with a boss below and terminating in a split baluster ornament. In the centre of

* No. 846a-1890. Photographs Nos. 33608 to 33610.

† A similar ceiling was until recently also to be seen in Bury Hall, Edmonton (built about 1615). This house was pulled down in 1919. A full set of photographs of it can be seen in the Museum Library.

‡ Turner. "A Middlesex Jacobean Plasterer." *Country Life*, vol. xxxv, p. 919.

§ Bankart. *The Art of the Plasterer*. Figs. 215 & 226, and pp. 145, 146. Museum photograph No. 17628.

|| Photograph No. 31601.

each spandrel is a boss. It is 8 ft. 6 in. high, 4 ft. 9 in. wide, and 11 in. deep. [Plate III.]

The stone chimney-piece (No. 21-1894) from the adjoining North-West Room on the Ground Floor, is probably by the same hand as the stonework of that in the "State Room." The lintel is carved in relief with a shield in the centre surrounded by symmetrical strapwork; on either side are scrolling vine stems from which hang bunches of fruit. The under portion of the lintel and the jambs are carved with deep flutings and rosettes. It is 5 ft. 5 in. high and 6 ft. 4 in. wide; and is exhibited in the West Hall of the Museum.

THE ornamental details from the other parts of the house, given by the Committee for the Survey of the Memorials of Greater London through Mr. Ernest Godman, consist of fragments of moulded plaster from ceilings and friezes, of wood mouldings and panels, and of leaded glass (Museum Nos. 1282 to 1282x-1900).

The following are the most important :—

(1282) Octagonal boss of plaster with a band of scrolls and leafwork, above gadroons. H. $9\frac{1}{2}$ in., diam. $8\frac{3}{4}$ in.

(1282a) Portion of an octagonal boss of plaster with a band of scrolls and leafwork, above gadroons. H. $6\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in.

(1282b) Portion of a plaster frieze, with grooved S-shaped bands alternately reversed, amid stems bearing pomegranates, grapes, leaves, and flowers. From large room on First Floor. H. 12 in., L. 4 ft. $\frac{3}{4}$ in. (There was a similar design on the soffit of a ceiling at Bury Hall, Edmonton, about 1615.) [Plate XVII, Fig. 2.]

(1282c) Portion of a plaster frieze, with grooved S-shaped bands alternately reversed amid stems bearing pomegranates, grapes, leaves, and flowers. From large room on First Floor. L. $24\frac{1}{4}$ in., W. $12\frac{1}{4}$ in.

(1282d) Portion of a plaster frieze, with palmette ornaments alternately reversed and separated by acanthus leaves. From North-West room, First Floor. H. $10\frac{1}{2}$ in., L. 4 ft. $11\frac{7}{8}$ in. [Plate XVII, fig. 4.]

(1282e) Architrave of plaster, with Ionic mouldings. H. $3\frac{3}{4}$ in., L. 3 ft. 6 in., depth $1\frac{7}{8}$ in.

(1282f) Ornament in plaster : a palmette-shaped device, springing from a bunch of acanthus leafage. From ceiling of large room on First Floor. H. $23\frac{1}{4}$ in., W. 18 in.

- (1282g) Oblong panel in plaster : a demi-figure terminating in two animals' heads, upon a scrolled cartouche, outside which are bunches of fruit. From ceiling of North-West room, Ground Floor. H. $14\frac{1}{2}$ in., L. 2 ft. $1\frac{1}{4}$ in. [Plate XVII, fig. 3.]
- (1282h) Circular medallion of plaster with a small rosette in the centre surrounded by a wavy floral stem. From ceiling of North-West room, Ground Floor. Diam. 18 in.
- (1282i) Boss of plaster, gadrooned, amid four leaves in the centre of a scrolled cartouche, outside which are groups of fruits and leaves. From ceiling of North-West room, Ground Floor. 15 in. by 14 in.
- (1282j) Boss of plaster, with a mask surrounded by a circular border of flowers between two bead mouldings. At intersection of circular ribs, First Floor ceiling. Diam. 13 in. (There is a similar boss on a ceiling at Somerset Lodge, Canonbury Place, 1599.)
- (1282k) Ornament in plaster : symmetrically arranged floral device. From ceiling of large room on First Floor. H. $16\frac{1}{4}$ in., W. $12\frac{1}{2}$ in.
- (1282l) Portion of a plaster frieze, with a scrolling stem bearing a carnation and other flowers. From above fireplace of West Room, First Floor. H. $10\frac{5}{8}$ in., L. 4 ft. $10\frac{1}{2}$ in. [Plate XVII, fig. 1.]
- (1282m) Ornament in plaster : a grotesque mask upon a scrolled cartouche. At intersection of ribs, First Floor ceiling. $5\frac{7}{8}$ in. by $5\frac{1}{4}$ in.

In addition to the above there are a number of smaller pieces of plaster, mostly repetitions of the foregoing :—

- (1282n) Mullion of oak, from a window, carved with mouldings. H. 5 ft. 9 in. by $5\frac{1}{2}$ in. by $4\frac{1}{2}$ in.
- (1282o) Mullion of oak, from a window, carved with mouldings. H. 4 ft. 8 in. by $5\frac{1}{2}$ in. by $4\frac{1}{2}$ in.
- (1282p) Piece of oak moulding. L. 17 in.
- (1282q) Piece of moulded oak framework. 16 in. by $5\frac{1}{8}$ in. by $3\frac{7}{8}$ in.
- (1282r) Piece of oak moulding. $13\frac{3}{4}$ in. by $3\frac{5}{8}$ in. by $2\frac{1}{2}$ in.
- (1282s) Panel of pine with a painted cartouche and scrollwork. 2 ft. $1\frac{1}{4}$ in. by $6\frac{3}{4}$ in.
- (1282t) Panel of pine with painted decoration. $15\frac{7}{8}$ in. by $11\frac{1}{2}$ in.
- (1282u) Panel of pine with painted decoration. 16 in. by $11\frac{3}{4}$ in.
- (1282v) Panel of pine with painted decoration. $17\frac{7}{8}$ in. by $11\frac{1}{2}$ in.
- (1282w) Panel of pine with painted scrollwork in red. $18\frac{1}{2}$ in. by $11\frac{1}{2}$ in.
- (1282x) Panel of pine with painted decoration. $17\frac{3}{4}$ in. by $11\frac{1}{2}$ in.

PHOTOGRAPHS.

THE following photographs can be seen on application in the Library. Similar prints may be purchased at the Photograph Stall in the Museum. The numbers in brackets are those of the official negatives.

THE "OLD PALACE" AT BROMLEY-BY-BOW BEFORE DEMOLITION.

THE EXTERIOR (25325).

THE "STATE ROOM."

Mantelpiece (25323).

End of Room (25322).

The Ceiling (25324).

Part of Ceiling showing Royal Arms (14281).

" " " " Medallion with figure of Hector (14276).

THE NORTH-WEST ROOM, GROUND FLOOR.

Two views of Ceiling (14277 and 14280).

Ceiling and Frieze (1483).

ROOM ON FIRST FLOOR ABOVE STATE ROOM.

Two views of Ceiling (14278 and 14279).

WEST ROOM, FIRST FLOOR.

Ceiling and Frieze (14282).

INTERIORS AND DETAILS OF THE "OLD PALACE" IN THE MUSEUM.

THE "STATE ROOM."

General view of the Room (38117).

The Mantelpiece :

General view (38080). The Royal Arms (38078). Detail of the Carved Stone Lintel (38079).

Detail of Panelling (38075).

Detail of Panelling (38076).

Detail of Strapwork Carving on Pilaster (21114).

The Ceiling :

General view (38073).

The Royal Arms (38072).

Medallion with Hero's Head (38074).

THE NORTH-WEST ROOM, GROUND FLOOR.

Four details from the Ceiling :

1. Part of Frieze, 1282*d*-1900 (21758).
Cast of part of Frieze, 1282*d*-1900 (22243).
2. Oblong Panel, 1282*g*-1900 (21891).
3. Circular Medallion, 1282*h*-1900 (21892).
4. Square Panel, 1282*i*-1900 (21894).
Casts of details 2, 3, 4, above (22244).

ROOM ON FIRST FLOOR ABOVE STATE ROOM.

Six details from the Ceiling :

1. Part of Frieze, 1282*b*-1900 (21757).
Cast of part of Frieze, 1282*b*-1900 (22243).
2. Ornament, 1282*f*-1900 (21890).
3. Boss at intersection of Circular Ribs, 1282*j*-1900 (21893).
4. Boss on diamond-shaped Panels between Ribs (21893).
5. Ornament, 1282*k*-1900 (21889).
6. Ornament at general intersection of Ribs, 1282*m*-1900 (21759).
Casts of details 2, 3, 5, 6, above (22244).

WEST ROOM, FIRST FLOOR.

Part of Frieze, 1282*l*-1900 (21759).

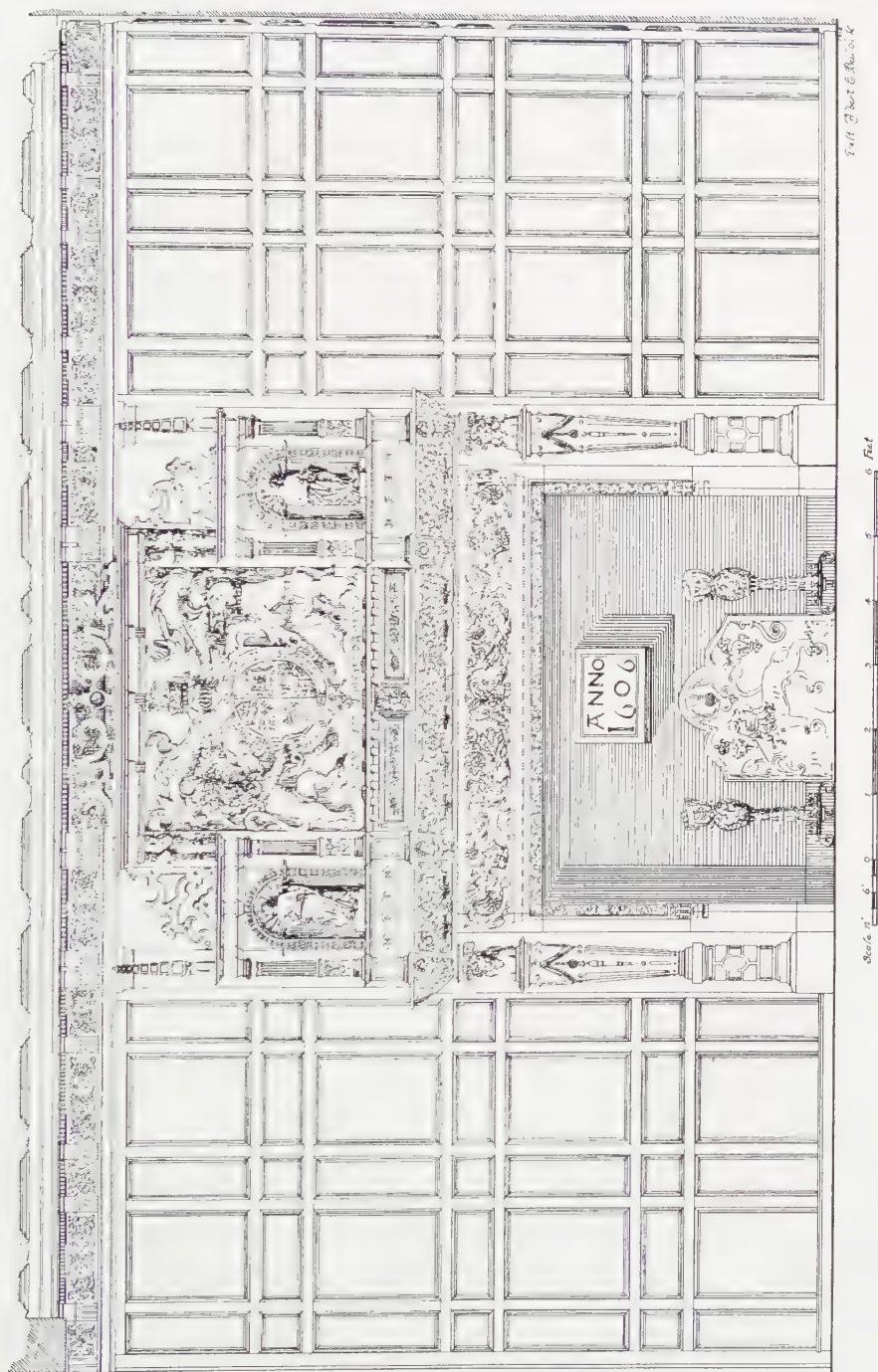
Cast of part of Frieze, 1282*l*-1900 (22243).

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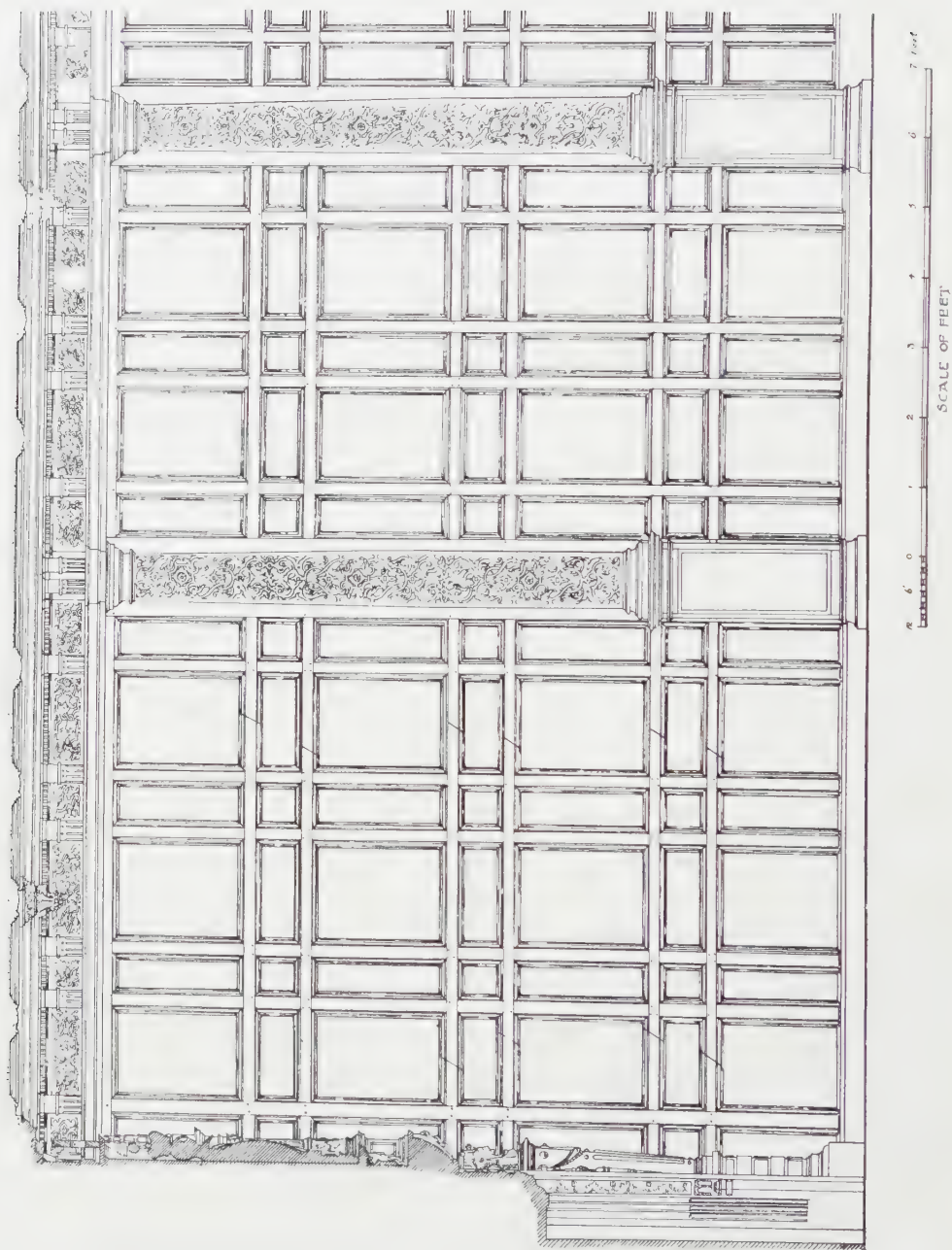
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* In the Department of Engraving, Illustration and Design. [Press Mark 93. G. 7 and 8.]

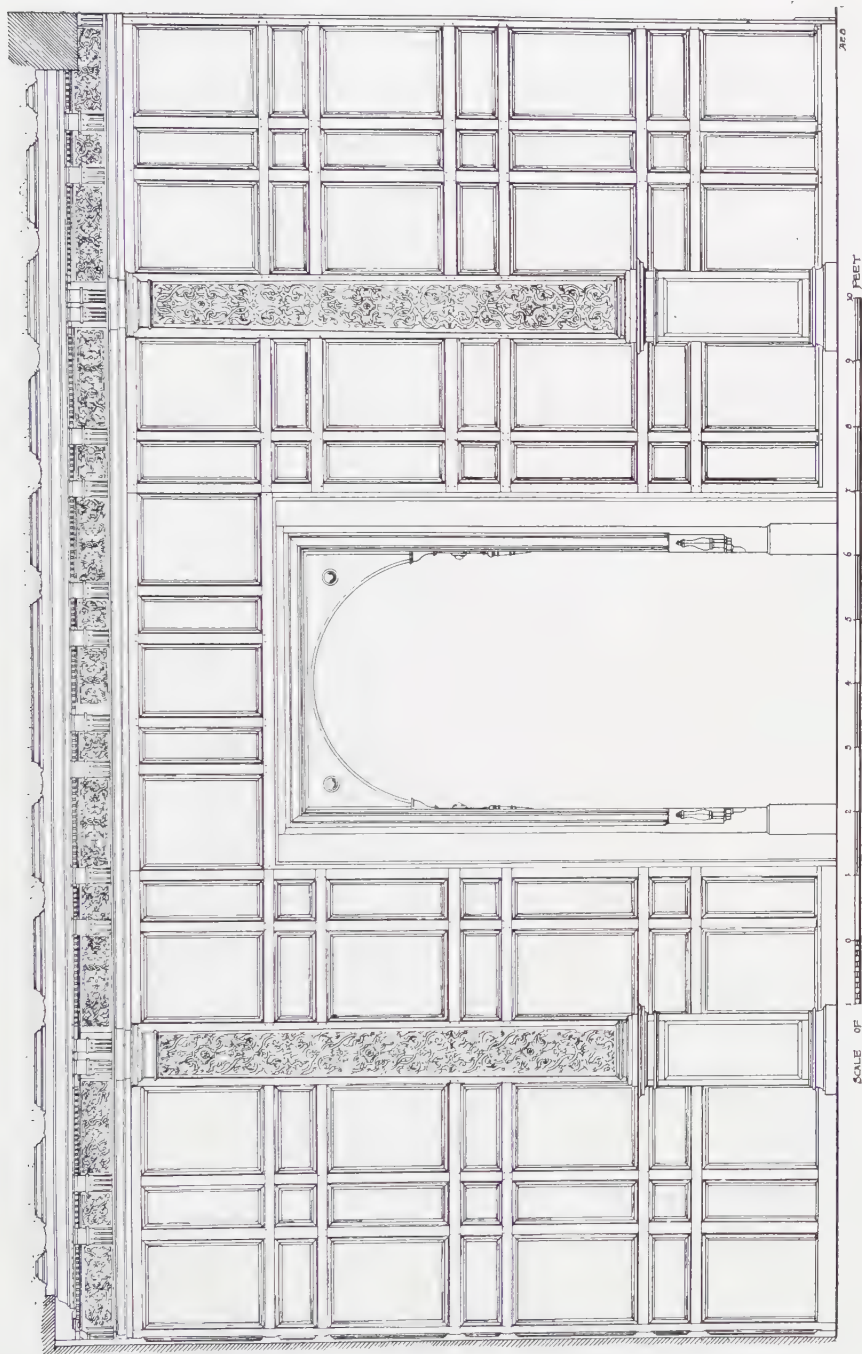


Measured drawing of the Chimney-piece End of the Room (*see* p. 14).

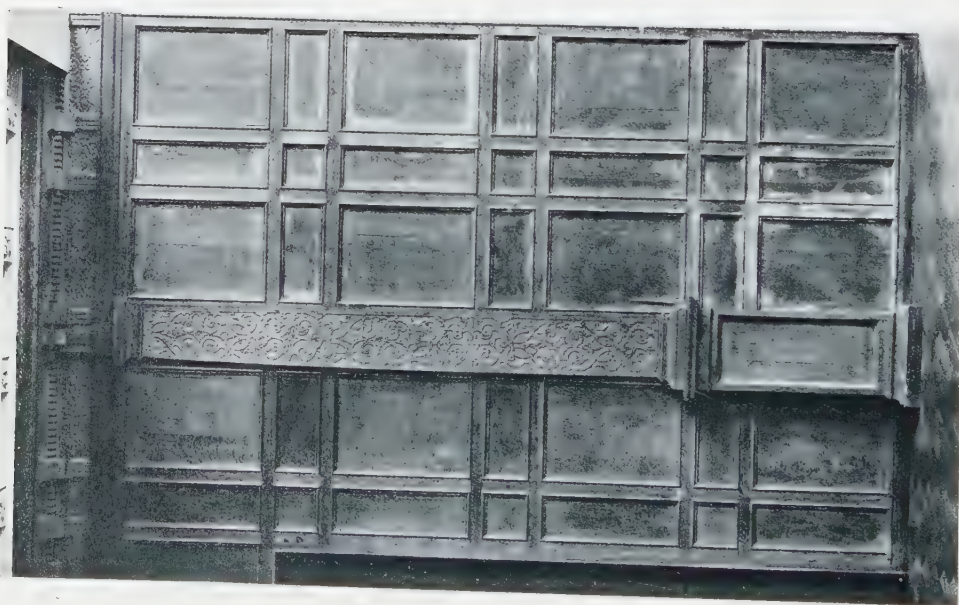
PLATE II.



Measured drawing of part of the Side Wall of the Room (see p. 11)



Measured drawing of the End Wall facing the Chimney-piece (*see* p. 11).
 (The archway shown in the centre of the wall was not originally in this position. *See* p. 15.)



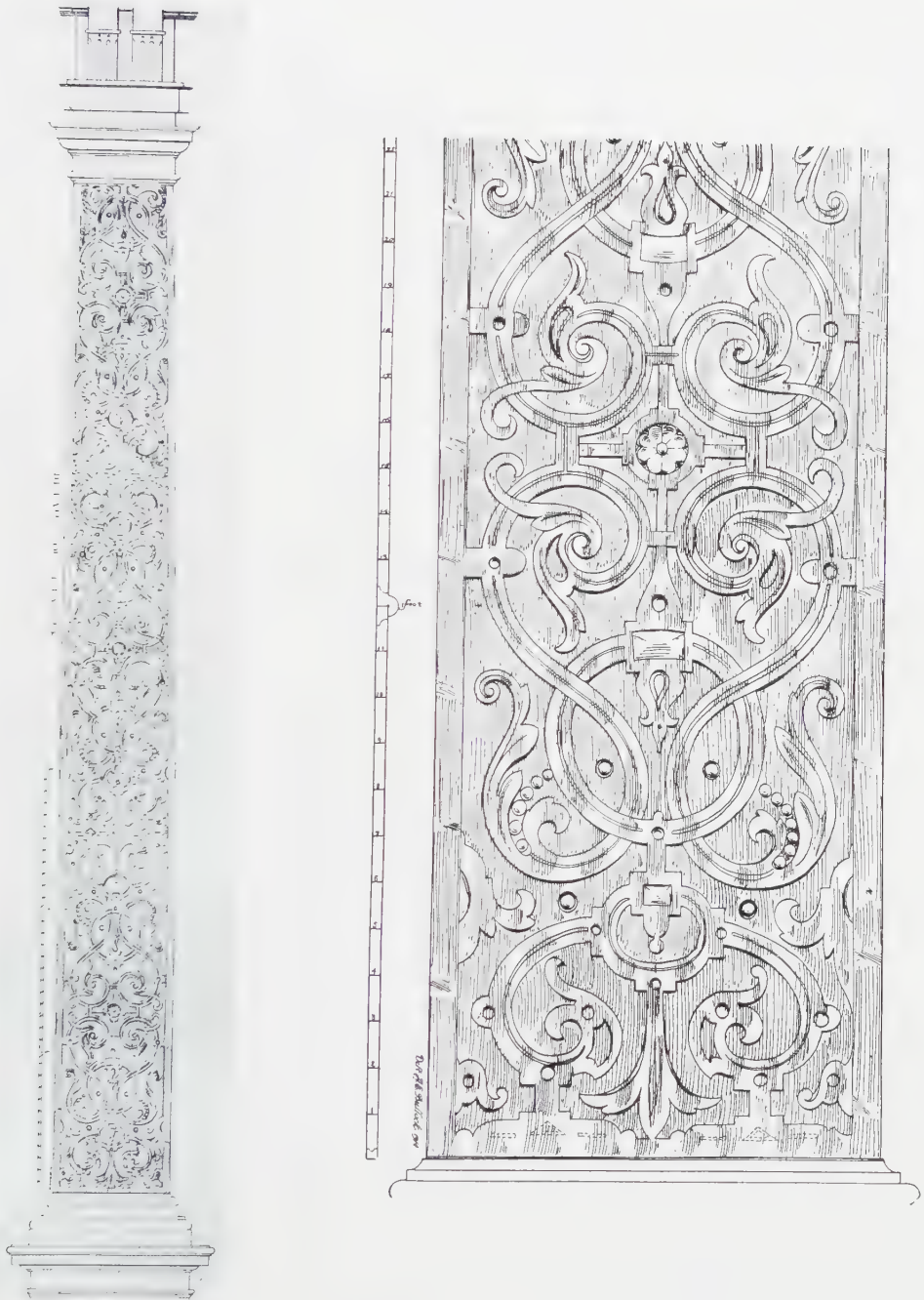
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1. Pilaster and Frieze. 2. Detail of Pilaster.

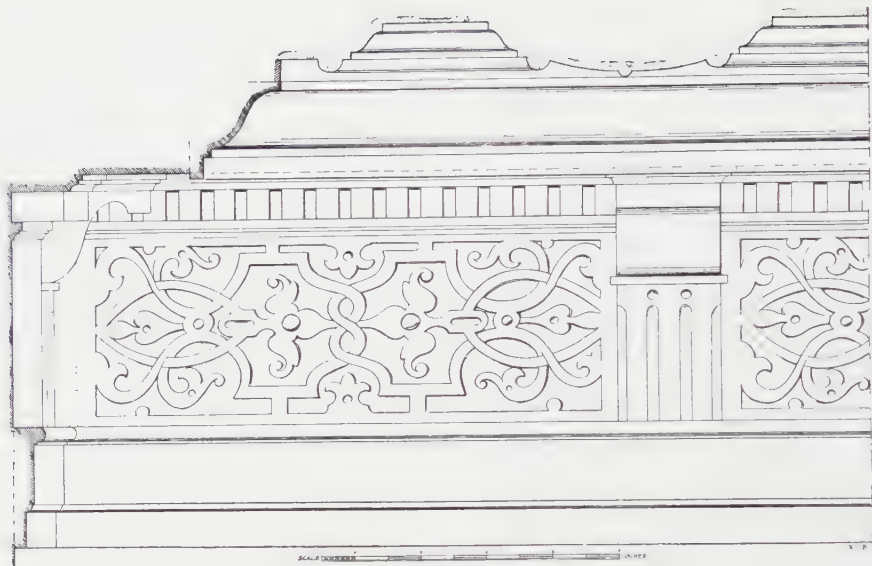
(See p. II.)

2.

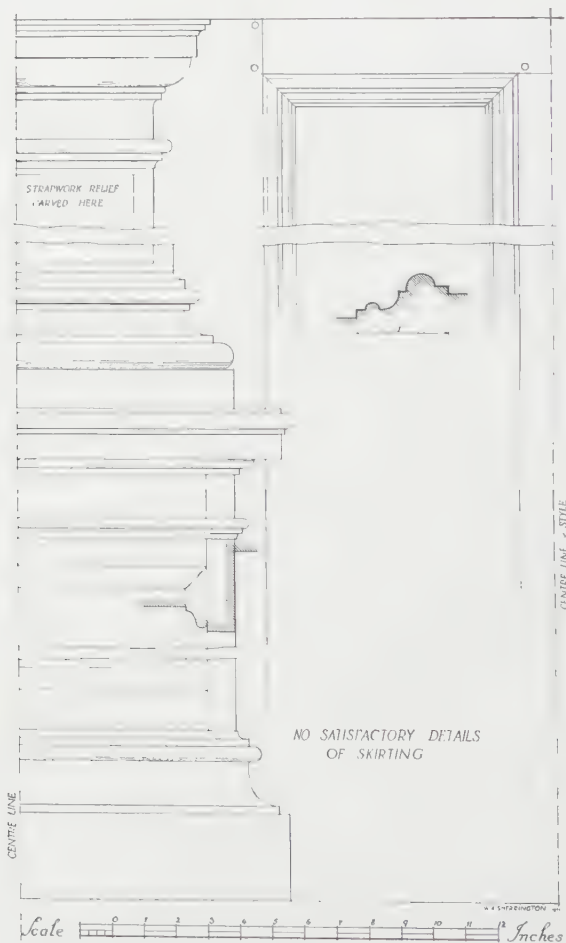




Measured drawings of Pilaster and detail of Pilaster (*see* p. 11).



Measured drawing of detail of Frieze.



Measured drawing of section of Pilaster (see p. 11).



The Chimney-piece (*see* p. 12).

PLATE VIII



The Royal Arms (*see* p. 12).



Measured drawing of the Royal Arms (*see* p. 12).

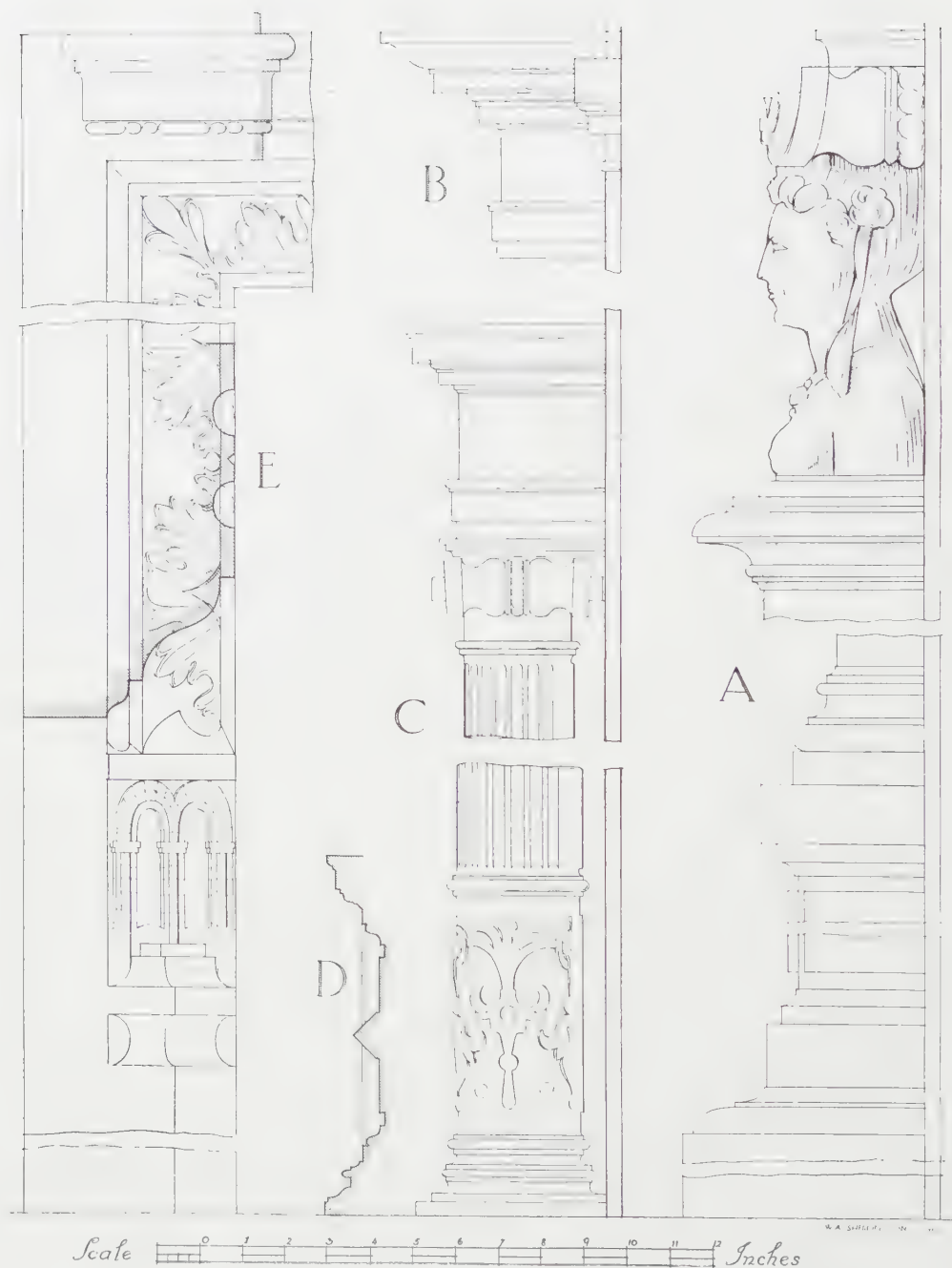


The Mantel-shelf and stone Lintel (*see* p. 13)



Measured drawing of the Mantel-shelf and stone Lintel (*see* p. 13).

PLATE XII.

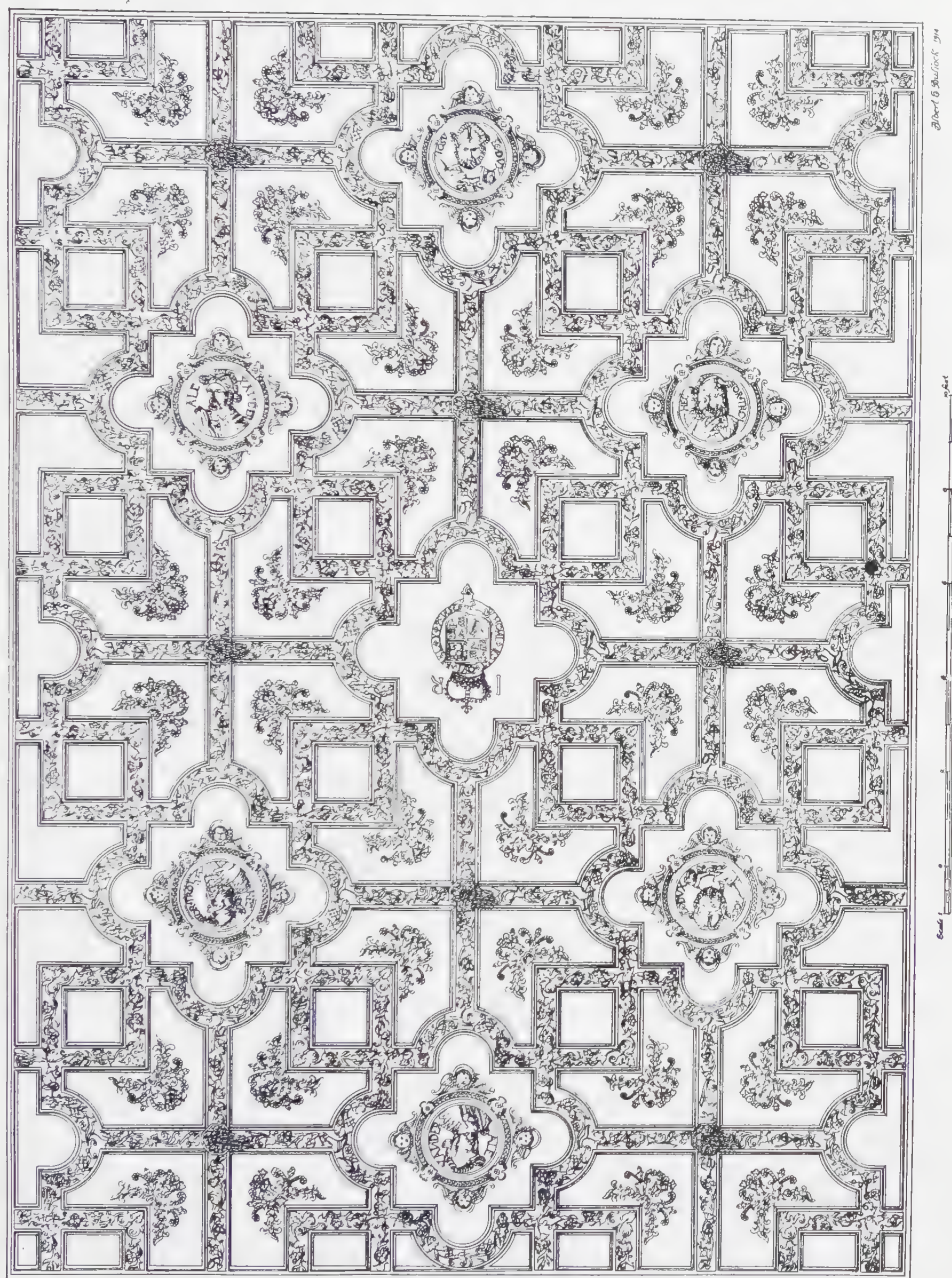


Scale 0 1 2 3 4 5 6 7 8 9 10 11 12 Inches

Measured drawing of sections of Chimney-piece.

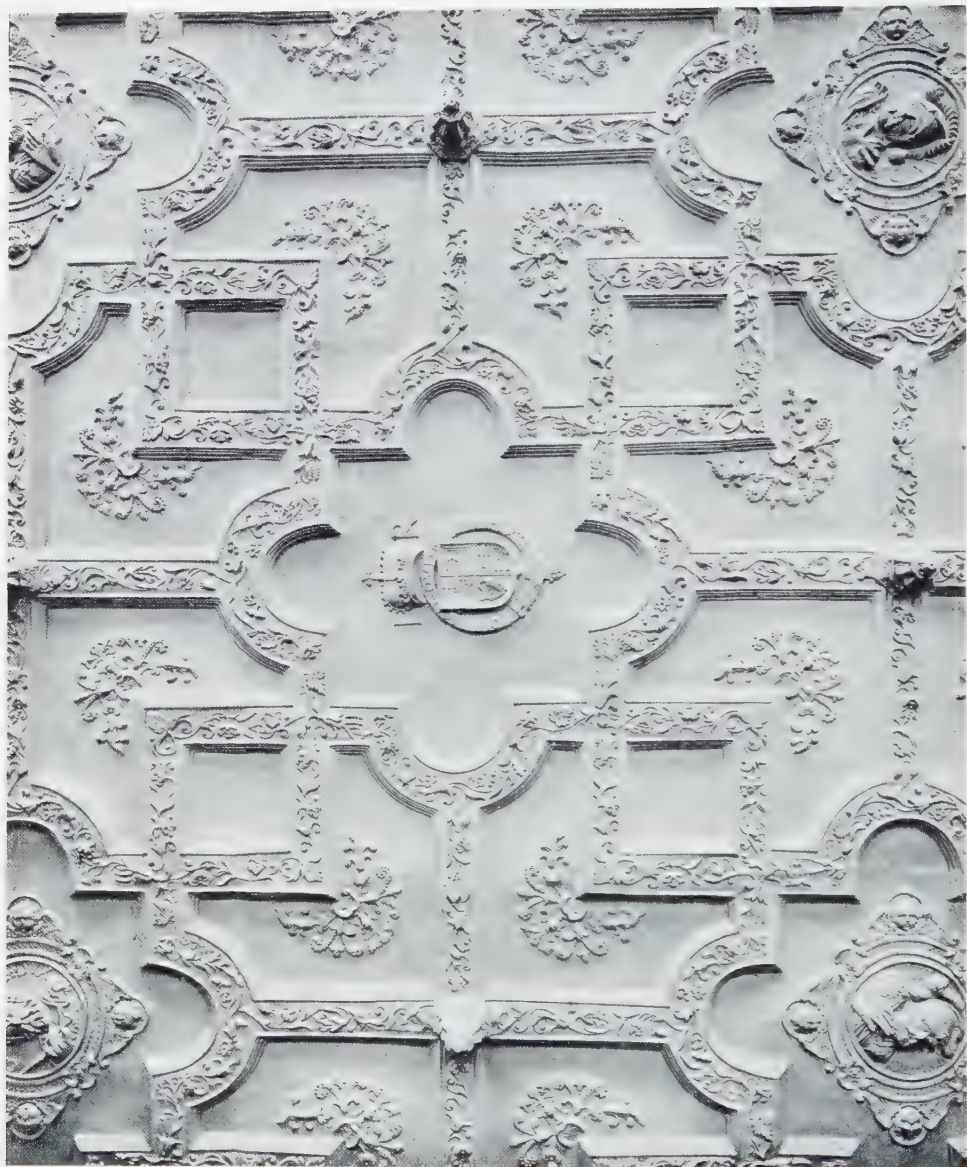
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|-------------------------------------|---|
| A. Pilaster. | C. Column and entablature of overmantel. |
| B. Upper cornice of overmantel. | D. Dado with section of applied ornament. |
| E. Front elevation of stone lining. | |

(See p. 13.)



Measured drawing of the Ceiling (see p. 14).

PLATE XIV.



Detail of the Ceiling (*see* p 14).



Measured drawing of detail of the Ceiling (*see* p. 14).



I.



2.

I. Detail of Ceiling at Balcarres House. 2. Detail of the Bromley Ceiling.
(See p. 15.)

1.



2.



3.



4.



Details of Plaster-Work : Nos. 1282*l*, *b*, *g*, *d* (see pp. 16 and 17).

KP-468-329

